



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

Feb-76



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PSSA NEWS AND VIEWS

Official Newsletter of the Photographic
Society of Southern Africa

Vol. 4, No. 2 February, 1976

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FOCAL PLANE

COPYCAT

PRESIDENT'S PROSCENIUM

SP 4

PRICEY BOX!

SALON SCENE

BRIEWEBUS

TURKISH DELIGHT

QUO VADIS HOME MOVIES?

FILM OF THE YEAR!

FASTER EKTACHROME

PLEASE PUT YOUR DAUGHTER ON
THE STAGE MRS. WORTHINGTON!

FOCUS ON

WHAT PRICE COLOUR?

...OR SO THEY SAY

PROJECTED THOUGHTS

NEW LIBRARIANS

SHOOT FOR IMPACT

FOCAL PLANE

The name 'Image' will soon replace the "News and Views" logo on this magazine, so be prepared. The format however will remain for a while. Here I heave a sigh of relief. Filling twenty pages without divisional news is somewhat discouraging. Can you imagine the task if the proposed fifty pages becomes reality with the new magazine? We have a new board of directors, and some new names on front and back inner covers. So far we have had word from the print division. Transparency, M.P.D., Executive, to the fore please!

Reading Paul Monk's article last month on cine judging I felt great sympathy for cine judges. Faced, as they are, with vastly differing subject matter how can they be expected to have similar results under most present systems?

Liken it perhaps to looking back through the past year's magazine covers and trying to establish the 'Ten Best' (difficult as you have only 10 to choose from!)

'Night Beat' by Graeme England - Edenvale
'No Wind' by Hennie Venter - Edenvale
'Bereaved' by Ozzie Radford - Durban
'The Skier' by Bridgette Pacy-Tootel -
Durban

'New Street Light' by John Rushmer - C.C.J.
'A Facial Study' by Olive Peel - Durban
'Ghost Tree' by Eric Duligal - Pretoria
'Laura' by Ray Bigalke - Kimberley
'Craig' by Eric Duligal - Pretoria
'Girl in the Hat' by Malcolm Lyle -
Durban

All of them equally brilliant, but would you like to judge them one 'gainst 'tother? Categorise them first then judge them, sure. This makes the task a lot simpler. Then if needs be pick the overall winner of the winners. Perhaps this is the answer for cine?

I have omitted to mention the cover of our November/December issue as it is more a record shot of our two friends Les ... er Les ... um ... Roy Johannesen and what's his name Les ... Oh drat that phone, Hullo, Yes, Les who? Oh yes of course Hullo Les. No Les. No of course not I was only joking. Yes, a little bit of fun. What's that? My job could be where, in jeopardy? I don't want

- - - - -
Editor : BARRY CROSS

- - - - -
Cover Picture : PAM

to go abroad! Yes I know editors are two a penny. No it was supposed to be a jo.. Yes Les ... Yes Les ... Allright Les anything you say, bye now. Sorry about that interruption. As I was saying, our friends Roy Johannesen and Detlef Magill.

Drat there goes that phone again!

* * * * *

COPYCAT

Cine workers all, 16mm to 8mm. Filco Studios (Pty) Ltd have copying facilities for you at prices you can afford, read on:-

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* * * * *

PRESIDENT'S PROSCENIUM

by Les Luckhoff

We have been comparatively quiet for the past few months, but have now gone into high gear. First and foremost we have put the new plan, as explained at Congress, into effect as a trial measure but this will give us some indication of the snags which will arise if we are given the full authority, at a Special General Meeting, to implement the new structure. Of course, we are only working at the head of section level and the most important level i.e. member and regional will have to be left until authority is given us by the members.

However, it is an exciting prospect. Harold Nakan has been persuaded to look into the legal side of this and also to head a committee to change PSSA from a Public Company.

You will be glad to hear we have obtained rights to register the name "Image" for our Magazine and as soon as this is done "News and Views" name will disappear and the new PSSA "Image" will emerge. I shall be sorry to see the old name "News and Views" go from the scene, it has served us well, but we must move with the times. Incidentally the change-over to our glossy magazine has been delayed once more due to commitments of the publishers but we hope to have news for you in the very near future.

I have managed to negotiate a new insurance scheme, this time at 1½ not 1¼ as previously. After one particularly heavy claim from one of our members the previous insurance company opted out which was fortunate as we were able to do better with the new group (Price Forbés agents : Norwich Union the Insurance Company) Don't forget that you can now join the scheme, you don't even have to be a individual member of PSSA. Provided you pay your R1 application fee to your club, you're in.

Don't forget to have a good look at our trip to Turkey. I think it is going to be fabulous. If we have 50 people booking then there will be 2 free trips and I intend splitting this and having a draw for 2 free airfares (approx. R500) and two free land trips (also approx R500). So 4 lucky people will suddenly find that their trip will cost them half the full price. We can only do this if we fully book the trip.

We are poised on the brink of a most interesting year for PSSA and from time to time I shall report our progress to you.

* * * * *

SP 4

(Photo. Page 20.)

What is SP4? It's a simple, effective pack to protect your slides, being light, small and attractive as well as strong, made of P.V.C.

and available in four colours, green, black, blue and red.

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* * * * *

PRICEY BOX!

MUSEUM IN S.A. PAYS R2700 FOR FIRST EASTMAN CAMERA

One of the most valuable acquisitions of the Museum of the Photographic Foundation of South Africa in Johannesburg was an original Kodak camera - the first George Eastman made and marketed. And its price should send everyone scurrying into the attic to look for more of them - it was acquired at a cost of R2700.

The custodian of the museum, Mr. Nat Cowan, said the foundation already had

a No. 2 Kodak, but that this was a most exciting addition to the many fine photographic relics on display.

The story of the camera which popularised photography for the average man is an interesting one.

By the late 1870's, George Eastman had saved enough money from his job as a bank clerk to plan a trip to the Caribbean. An acquaintance suggested he take along a photographic "outfit" to record his island travels.

Eastman, who knew nothing about photography, discovered that an "outfit" was really a packhorse load. It consisted of a tripod, chemicals and a light-tight tent as well as a bulky camera. To take a picture, a photographer really had to be something of a strongman, contortionist, and chemist. Eastman thought there had to be a better way.

He laid aside plans for his trip and instead set out to simplify photography. By day he worked in the bank. By night he studied and experimented in his mother's kitchen.

In 1880 he began to manufacture dry plates and soon left his bank job. Four years later he introduced flexible "film" made of paper coated with a gelatin emulsion.

Then, in July, 1888, Eastman announced the first Kodak camera.

According to Carl W. Ackerman, Eastman's biographer:

"Eastman was determined that this product should have a name that could not be misspelled or mispronounced or infringed or copied by anyone. He wanted a strong word that could be registered as a trade-mark, something that everyone would remember and associate only with the product which he proposed to manufacture.

"'K' attracted him. It was the first letter of his mother's family name (Kilbourn). It was 'firm and unyielding'. It was unlike any other letter and easily pronounced. Two K's appealed to him more than one, and by a process of association and elimination he originated 'Kodak' and gave a new name to a new commercial product. The trademark was

registered on 4 September, 1888."

In contrast to the cumbersome cameras of the day, this camera was compact, light and could be hand-held. Now, everyone could take pictures. (The camera, with film and a leather case, cost 25 dollars).

The camera came loaded with enough film to take 100 round pictures, 63,5 mm in diameter. After exposure, the film and camera were returned to the factory. There, the film was removed, processed, and printed. Then the camera was reloaded and sent to its owner.

It really could not be simpler and better expressed than in Eastman's own slogan, "You press the button, we do the rest".

And things have not changed much either, in these days of the aim-and-shoot Instamatic cameras of photography.

With Thanks and Acknowledgement
to Kodak Review

SALON SCENE

from DETLEF BASEL

A. INTERNATIONAL:

1. Cape of Good Hope : Closing
22.3.1976
Director : D.S. Fisher, P.O.
Box 2431, Cape Town 8000
2. Durban : Closing 16.6.1976
Director : Eric V. Norman,
P.O. Box 1594, Durban 4000
3. Wits - Johannesburg : Closing
3.9.1976
4. East Cape - Port Elizabeth :
Closing February 1977
5. Pretoria : Closing April 1977
Director D.G. Basel, P.O. Box
20048, Alkantrant 0005
6. Border : Closing June 1977
Director Peter Filmer
P.O. Box 147, East London
7. South African - Johannesburg
Closing September 1977

B. NATIONALS

1. West Rand : Closing 3.2.1976
P.O. Box 276, Florida 1710

2. Wild Life : Closing 26.4.1976
68 Mons Road, Bellair, Durban
3. Springs Colour Slide - East
Rand : Closing 2.6.1976
4. Welkom : Dates not available yet
5. Nelspruit : Dates not available
yet.

BRIEWEBS

Noel Klomass
Craighall.

Dear Sir,

Firstly, I must compliment you on your Nov/Dec. issue of News and Views; it is certainly the most interesting I have received in years.

Secondly, I feel I must add my comments concerning the oft repeated call for standardisation of club affairs such as judging procedures, award rating, etc. This subject was raised at the past P.S.S.A. A.G.M. and I was delighted to learn it will not be Board policy to interfere in Club procedures.

I believe very strongly that each club must be allowed and even given encouragement to develop its own personality. This is most necessary to provide a fertile medium for the development of unique styles of artistic expression. National regulation of any sort will destroy this individuality and will further reduce the value of our much maligned medium.

The clubs are the customers and P.S.S.A. is correct to adopt a service rather than a governing role.

Noel thanks muchly! We hope "News and Views" continues to improve and brings you much entertainment.

As you say, club affairs are club affairs. We are here to suggest and assist, not dictate.

.....

Die' outjie wil nie sy naam laat noem nie, maar raai wie is dit?

ALLES-EN-NOG-WAT VAN DIE STREEKS-
VERTEENWOORDIGERS DIREKTEUR

Hierdie gedeelte is nie geskryf

om julle aan die bogenoemde voor te stel nie, maar word geplubiseer omdat hy nie sy werk kan doen sonder julle hulp en samewerking nie. Enige korrespondensie in hierdie verband kan gerig word aan Rudolph Erasmus, Posbus 623, Vanderbijlpark, 1900.

Die alles-en-nog-wat waarmee julle kan behulpsaam wees as lede van hierdie Fotografiëse Vereniging bestaan uit die volgende:

(a) Streek Verteenwoordigers:

Daar word dringend gesoek na vrywillige streek verteenwoordigers wat hulle streek sal verteenwoordig en die nodige inligting sal verstrekk om hierdeur Klubs in nouer voeling met mekaar te bring. 'n Beroep word op Voorsitters gedoen om te laat weet of daar 'n bekwame persoon in sy Klub is wat hierdie werk kan doen in 'n sekere gebied. Laat asseblief so gou moontlik weet!

(b) Skyfie-reekse: Baie lede wil graag-skyfie-reekse aanpak maar die nodige aansporing ontbreek omdat daar geen vooruitsigte in hierdie afdeling is nie. (Voorbeeld hiervan is die swak inskrywings met die F.V.S.A. kompetisie.) Maar, klubs neem wel deel aan skyfiereeks kompetisies onderling asook individuele reeks kompetisies. Waarom kan daar dan nie meer aandag hieraan gegee word nie? 'n Lid kan sy assosiasie verkry met reekse, maar in sy eie Klub word hy nie bevorder met reekse nie. Het dit dan nie nou tyd geword om aan hierdie aspek van die saak aandag te gee nie? Lede en veral Klub komitees word dringend gevra om hierdie punt op hulle agenda te plaas vir bespreking en 'n konsep voorstel in te dien van hoe hulle die bevordering in reekse onder hulle lede wil toepas met die oog op bevordering in die verskillende klasse soos in die geval van skyfies en afdrucke. Op ontvangs van u voorstelle sal dit voor 'n sub-komitee gele word vir finalisering en uiteindelijke voorlegging aan alle Klubs vir hulle goedkeuring. Gee asseblief dringende aandag aan hierdie saak en laat ons u voorstel ontvang by bovermelde adres nie later as 30 April 1976 nie. (Met u samewerking kan ons 'n nuwe era inlui.)

(c) Klubs: Alle Klubs word vriendelik uitgenooi om te laat weet van enige idees, voornemende kompetisies, uitruiling van inligting, ens. Indien u 'n ekstra Nuusblad van u klub beskikbaar het, sal dit ook verwelkom word. As daar iemand is wat in sy gebied 'n Klub wil stig en nie oor die nodige inligting beskik nie, sal op aanvraag alle moontlike hulp gegee word.

Parys Foto Klub. Baie welkom aan hierdie Vrystaters (amper Transvalers). Dit is 'n baie aktiewe klub wat in Julie gestig is en het hulle eerste vergadering in Augustus gehou. In November-maand het hulle 'n kleurskyfie-reeks "Parys in Fokus" vir die publiek in die Biblioteeksaal aangebied, tesame met 'n uitstalling van afdrucke. Een van hulle "Country member's" woon in Den Haag, en is tans in die twee-ster afdeling. Elke drie maande word hierdie lid se inskrywings met die kommentaar op band saamgevat, aan hom gegee. As Mnr. Jan Evertse uit Den Haag sy skyfies aanstuur en lid van die Parys (O.V.S.) klub is, dan is die belangstelling en entoesiasme van die Parysenaars 'n goeie voorbeeld vir ons almal.

* * * * *

TURKISH DELIGHT

The Editor reserves the right to shorten letters. A familiar phrase and for the first time we have had to do just that. It broke our journalistic heart to do so too, for here we had to massacre a truly fascinating article and print but the most salient of points. Next month we hope to have the second part of the 'Turkish Tour' for you. Once this has been printed we will endeavour to have the whole manuscript typed and roneo'd for those of you who would like to read it. To give you some idea of the amount of brilliant facts, detail and description in the original, what you are about to read is the condensation of some twenty pages!

Resit Asiroglu, (better known as Ray to our Western ears) author of this article, came to South Africa in 1973 as a student. He decided to stay on and is currently

Publicity Manager at Hubert Davies Johannesburg. Resit's parents are in the Turkish Diplomatic Service and he has travelled extensively throughout the world, this accounting no doubt for his mellow American accent. So, fasten your seat belts, extinguish your flash guns and let's listen to 'Ray' Asiroglu talk Turkey...

Turkey is the unique meeting place of east and west, the modern blending with the ancient against a background of seven thousand years of changing civilizations and cultures.

The Republic of Turkey is the size of France, has a population of nearly 40 million and is a staunchly Western orientated country. Like South Africa, it has a President, a Prime Minister, a Senate and a lower house elected by the nation on a four year cycle. It is a member of Nato, fought with South Africa against communism in Korea and is an associate member of the Common Market.

3% of Turkey's land area is in Europe. The remainder in Asia is known as Anatolia or Asia Minor. The two continents are separated by the straits of the Bosphorus, the Sea of Marmara and the Dardanelles which link the Mediterranean to the Black Sea. The Bosphorus separates Istanbul into two, the only city spanning two continents. Europe's longest and perhaps most elegant suspension bridge spans the Strait and if anything adds to the natural beauty of the area.

To the north of Turkey along the Black Sea coast, are the Pontic Mountains. The Taurus Ridge stretches parallel to the Mediterranean coast in the south. Standing on the eastern most part of the country, near the borders of the U.S.S.R. and Iran is Mt. Ararat, where Noah's Ark is said to have come to rest.

Numerous other mountain peaks exceed 3300m in elevation. Many rivers tumble out of Turkey's mountains, among them the Tigris and Euphrates which eventually flow into the Persian Gulf after bringing life to the fertile crescent of what was once Mesopotamia.

A glance at a map quickly reveals the strategic location of the land that is now Turkey. It is no wonder then, that an outline of its past becomes

a narrative of ceaseless invasions and migrations, of the rise and fall of an extraordinary variety of civilisations.

Homer is said to have lived in Izmir, Midas in Gordium, Croesus in Sardis, Herodotus in Bodrum, Diogenes in Sinop, Thales in Miletus, St. Paul in Tarsus and St. Nicholas in Demre. The very name of 'christian' was first used in Antakya, ancient Antioch on the Mediterranean coast of Turkey. But apart from the treasures of history, Turkey offers magnificent seaside resorts, mountaineering, skiing, hunting, fishing, rich folklore and handicrafts, excellent cuisine and wines, and age old traditional hospitality. In climate and physical beauty the country is an all-season delight.

As a founder member of the United Nations, Turkey plays an active and independent role in world affairs.

You are on your tour of Turkey. Your jetliner starts its descent over the crisp blue sea of Marmara. The plane banks to the left and suddenly, spreading over the horizon is Istanbul. You hang over the minarets of hundreds of mosques glittering in the sun, the crenellated towers of bygone empires. Welcome to Turkey, a land that links two continents and centuries of civilisation.

DAY 1 : ISTANBUL

Magiz Istanbul, city of legend and history, of mosques, fortresses, palaces, villas and fountains, has been a metropolis for 2500 years and three times the capital of a great empire. Today, with a population of 3,5 million, it is a bustling, dynamic and beautiful city. The European side consists of three distinct areas separated by the Bosphorus and the Golden Horn and all converging towards the mouth of the Bosphorus in the Sea of Marmara. The Strait has been spanned by the longest suspension bridge outside the United States; it forms the vital link in the motorway ring that surrounds Istanbul from its Marmara Sea shore to its Asian shore, a system of roads, bridges and viaducts linking Europe with Asia.

Apart from its wealth of historical interest, Istanbul offers animated entertainment, with over 200 nightclubs and discotheques, theatres, festivals

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and folklore displays.

But perhaps, most important, Istanbul offers the widest delights to the eye and the camera than any other city in Turkey.

Your full day city tour will give you a feel for the city, but to fully explore all of Istanbul would take three weeks on its own.

DAY 2 : ISTANBUL

Your morning is free to wander. A suggested spot to visit is the Palace of the Ottoman Sultans, built in 1953, on the Bosphorus.

The alabaster, marble and crystal decorations of its interior are outstanding. There are paintings by Turkish and foreign artists, priceless carpets, clocks, candlesticks in gold etc.

There are myriad streetvendors and little shops tucked under the bridge, while the streams of commuters rushing past can give you a good cross-section of Turkish types. Particularly novel are the fried fish vendors who ply their wares from rowboats (calques) perilously bobbing up and down in the wake of the ferryboats. The concentration on the face of fishermen off the bridge, or the pigeon fanciers on the other end of the bridge could also be worth a study.

Your afternoon excursion will be through the Bosphorous, a strait that is 30 kilometres long, bustling with marine traffic and lined with villas, little villages and fortresses up to the Black Sea coast.

Your next day is on the road into Anatolia, but more on this in the next issue, don't miss it.

Les Luckhoff notes: "Ray is a citizen of Turkey, and but temporarily in South Africa. I hope he stays here permanently, he would be a great asset to our country. Ray has helped to plan this tour and we have the offer of his father's help when we arrive. He has painted for us a vivid word picture which has made this part of the world - where I have always wished to travel - even more attractive and interesting. Personally I can't wait 'till September.

* * * * *

QUO VADIS HOME MOVIES?

A very thought provoking and interesting article from Norman Pearson of the Florida Cine Club. Norman, the first person to be awarded an Infinity tie for cine work, defines in depth where the amateur cine worker stands and what he should - and can - do in competition with (and perhaps have one's work screened on?) that magic box in the corner.

Quo Vadis home movies? Having just watched the first T.V. program I ask this question. What is the cine fan going to do to cope with the threat of the "little box"? Absolute lip-synch - except of course for foreign language films with dubbed dialogue - dissolves - fades - superimposition "at the touch of a button" to quote the adverts. Unobtrusive zooming smooth as silk and each zoom calculated to increase effect. Use of equipment and aids far beyond the reach of the amateur - helicopters - superb production - lighting and effective use of C.U.s. What are we to do to counter this attraction to make our own movies acceptable to a viewing public conditioned to excellence?

Countries overseas seem to have gone through all this and are now experiencing the return swing of the pendulum. We do have a further disadvantage as well - glorious colour. Many overseas countries started with black and white and that is perhaps why a climate for homemovies is redeveloping.

Wild life was our strong point with all the reserves and conservation around us but alas our efforts pale into insignificance beside the professional offerings. The pros with all the time and equipment available to them, not to mention official assistance in getting off the beaten track, or tourist road, to where the action is really taking place.

As I see it we will have to put a lot more into our films, firstly a lot more thought in the planning and construction and then a lot more competence in their production and also a lot more polish in the editing. Presentation too must be improved!

No paying public is going to support shows that are badly presented. Late starting - fuzzy growths in the gate appearing as writhing beasts on the screen - dud sound tracks full of clicks, plops and wows, or worse non existent except for the hum of the amplifier.

In other words we have to do better - better than we have done - better than we ever thought we could do. This means more work, or does it really? Isn't it the same amount of work to make a first class film, or sound track, as it is to make a mediocre one? I think so. It means more preparation and above all more attention to detail - more expertise with your equipment! This expertise comes with constant practice and use. By the time you come to use your camera for your annual holiday record, after having put it in mothballs last year, you have forgotten how it works and its only after a film or two that it all comes back and believe it or not the results show! The pros use their equipment each and every day. The cameraman never takes his eye from the eyepiece - he knows where every knob and lever is without looking and above all what happens when the lever is pushed or the knob twirled. He knows by experience when a shot will be no good and if its not worth taking. Do you? I don't! Don't be afraid to call in friends, acquaintances or club members to help you. The more we work together the more we all learn, and the more we learn the better we be!!

Are we prepared to accept the challenge to do better and work harder. If we are then we answer the question Quo Vadis with-forward, lets make 1976 our bumper year.

FILM OF THE YEAR!

One can but congratulate Paul Monk and his boys and girls of the A.C.C. for their 'Films of the Year' exhibition at the Great Hall. As Paul mentioned in his address (with a certain gentleman from S.A.B.C. in the audience) the choice of Wednesday and Friday for showing nights was deliberately chosen to avoid the 'plums' of transmission on Tuesday and Thursday. Well, from

the turnout received the choice certainly appeared a wise one. Large audiences enjoyed the evenings entertainment which, considering the problems A.C.C. had to contend with, went off quite well.

From a purely personal viewpoint though I query the validity of the Great Hall as a venue for this type of show and others of similar content such as 'Ten Best'. With the continuance of Standard 8 mm and the upsurge of really good Super 8 films, why continue to battle trying to throw these mini-masterpieces further than 35mm is projected at the Collosseum? I know its 'trad dad' and all that sort of thing to use the Great Hall but seating capacity too is perhaps excessive or optimistic. The Great Hall is superbly appointed, well acoustic'ed (if there is such a word) and the seating arrangement and comfort leaves nothing to be desired. One wonders though if a more 'intimate' type of theatre would not be wiser?

The programme content was excellent. 'Venture' and 'At the Nest' to name but two brilliant pieces gave the indication of the quality and standard to which amateurs can aim. The other films shown displayed equal merit, each, were space permitting, deserving a write-up. Well done those producers!

FASTER EKTACHROME

R.K. films and laboratories sent us this interesting bit of news, fast finishing in all respects!

In October 1974 history was made, film wise, at the Germiston race course when the last six hundred metres of each race was filmed on 16mm Ektachrome and processed at the race course laboratory.

The time it took to develop 45 feet of film was 9 minutes 12 seconds which made it possible for the Stipendiary stewards to see the race projected twelve minutes from the time the last horse crossed the finishing line.

To the best of our knowledge this system and especially its speed is unique in the world of horse racing.

It took two years of experimenting and research to reach the stage whereby an ektachrome emulsion could

be processed in such a short time without a noticeable loss of sharpness, due to grain, and colour reproduction.

The two people chiefly responsible are Pierre Koep and Robert Reid. They have been involved with film production and processing for the last twenty five years and have formed a partnership under the banner of R.K. Films and Laboratories.

Under the above name they are putting their expertise to good use when they are going to start processing Super 8mm Ektachrome and 16mm Ektachrome (7241 and 7242 only) in Johannesburg on 15th February 1976 (Note: Super 8 Ektachrome 160 falls in this category!).

The films will be processed at the standard speed and temperatures and the cost of processing will be slightly less than charged at present. We will however, be in a position to give a 1 to 3 day service.

For any additional information please write to R.K. Films and Laboratories 256 Kessel Street, Fairland, Johannesburg.

PLEASE put your daughter on the stage Mrs Worthington!

One jarring point, why do story films have actors that don't act? Please note I have specifically used the word Don't and not can't. Why do we have (as an example) a simple phrase like "Yes Mr. Jones I'll bring it in for you." ripped asunder into "Yes Mr. Jones I will. - ... bring *it* .. infor *you*." Were this type of performance consistant in an amateur theatre group, they would fold after one or two performances. Stilted and obvious 'acted' acting just does not go down. This is not a directed slur against any particular film, but I hope a bit of constructive suggestion. Actors in amateur films have a far more difficult job than those on the stage because of the added critical eye of the camera, but they can act. All of them talk and gesture perfectly normally when not playing a part. There is no reason at all that prohibits them from doing the same, or

better, when on the set. No, I am afraid the fault lies with the director. He knows how to make a good film. He has mastered his camera angles, lighting techniques and sound effects, but - when the script calls for actors with speaking parts, he treads into the realms of the old lore of stagecraft. If he knows little or nothing about it, then from that angle his film is well and truly cooked. The actors he is using can act, given correct direction. If you are faced with the task or idea of making this type of film, remember you are entering another field in the entertainment world as well. The best solution? Contact the resident producer of your local Amateur Dramatic Society and ask for their advice, help or even drama direction. Some of the best amateur films made have sprung from the joint help or even coalition of local cine and drama clubs. Perhaps this would stop Julie-baby crying "Romeo,....Romeowherefor...art thouRomeo?"

FOCUS ON---

..... Mike Smith

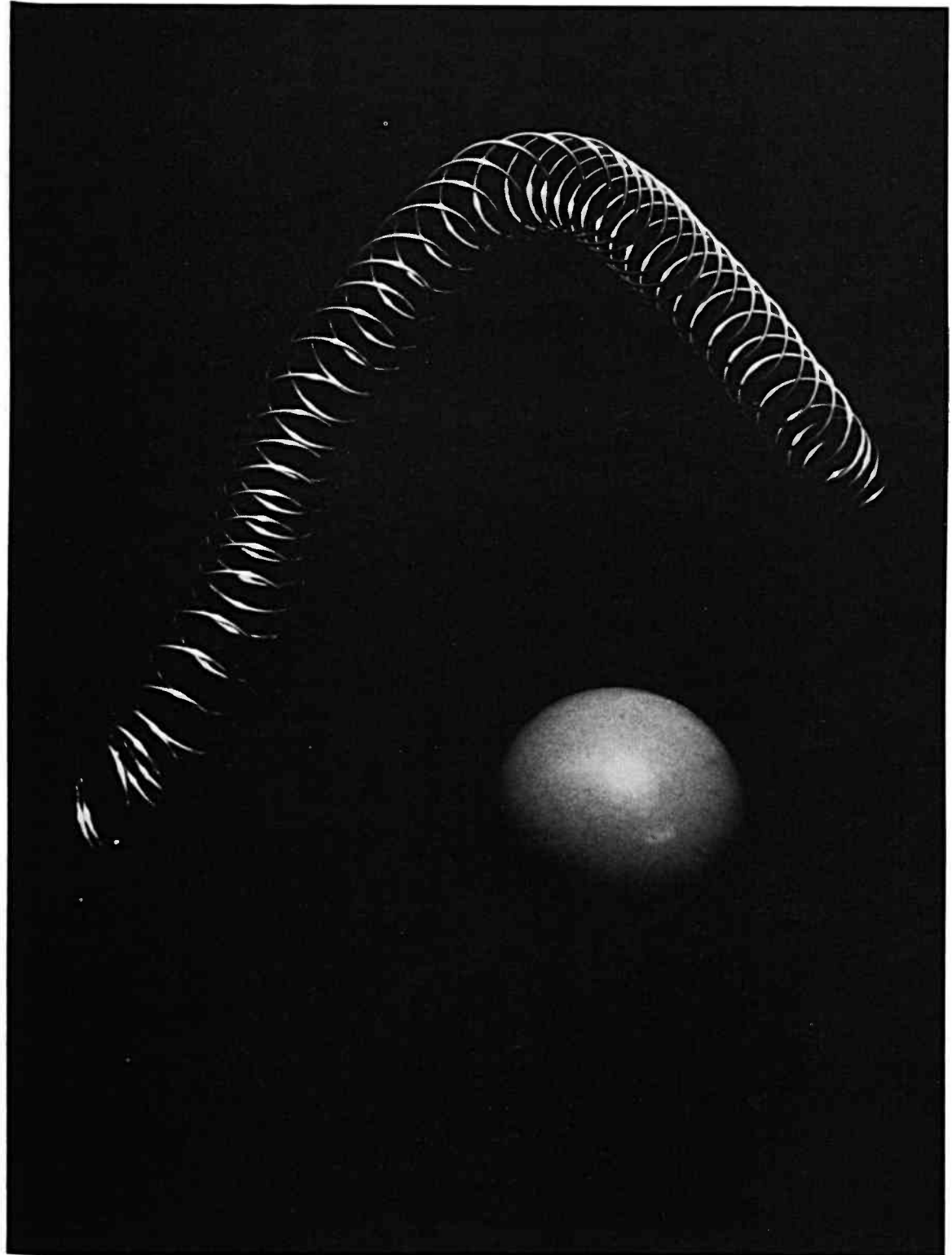
Mike Smith saw the light of day some thirty years ago in Great Britain. He emigrated to South Africa and is currently employed in the banking world.

Mike became really interested in photography in 1962 and was soon the proud possessor of a Brownie box camera. (Mike if you've still got it, I'll buy it!) "In those days" he says "My 'darkroom' equipment comprised a 3 by 2½ oops, sorry, 8cm x 6 cm contact print frame and three round metal dog bowls. Some people think I still use them folks!" (Mike I'll buy those too. I have three round metal dogs on my mantelpiece!)

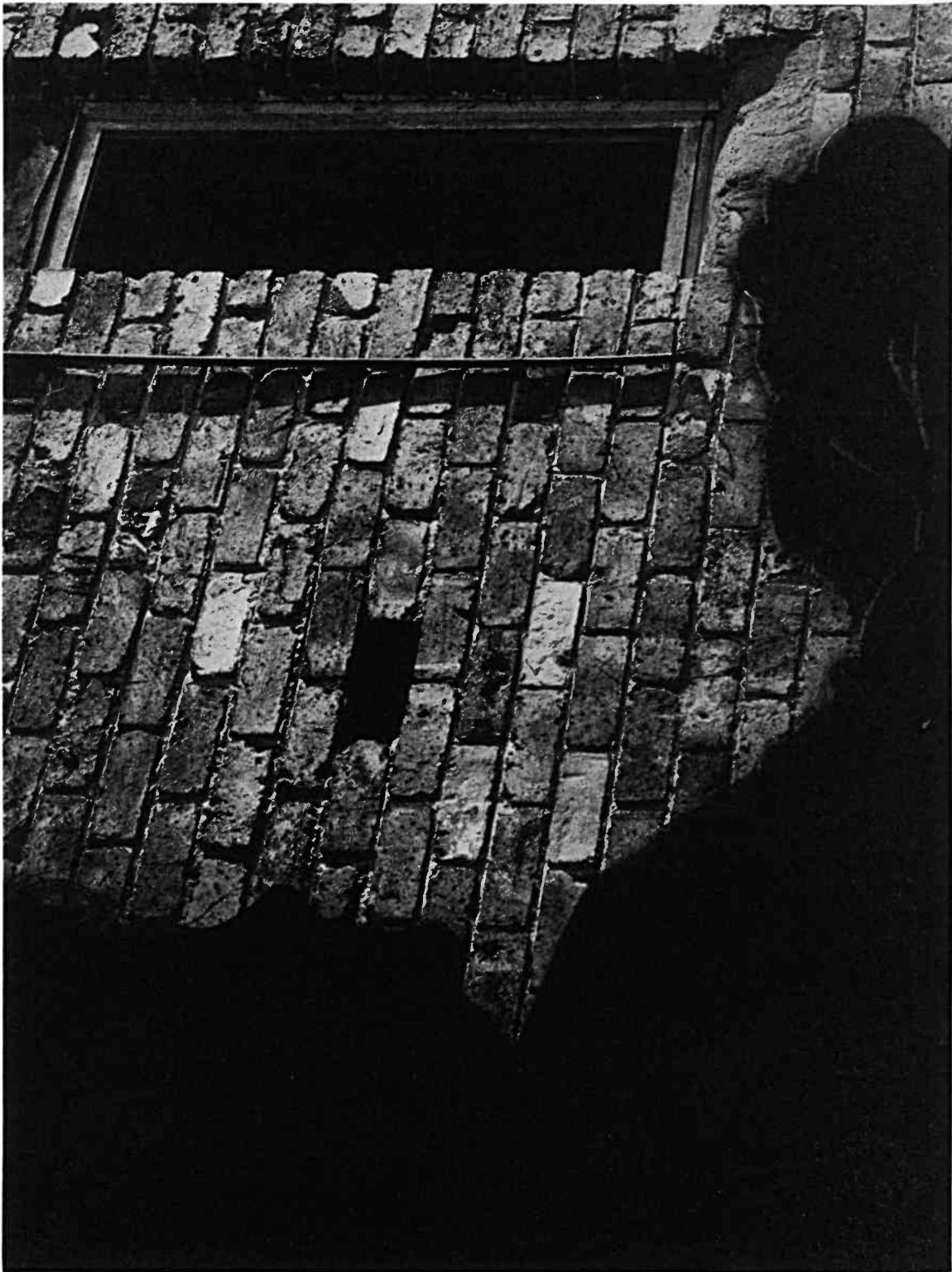
Mike has been a member of the Edenvale Club for a year now and is an intermediate worker in his great love, monochrome prints. He is also a beginner in their colour transparency section. In monochrome work, he has standardised on Agfa paper, (mostly BN 112) Ilford film and Paterson Chemicals. His camera? - Mamiya RB67.

His "Ball and Spring" (I hope we've printed it the right way up) consists

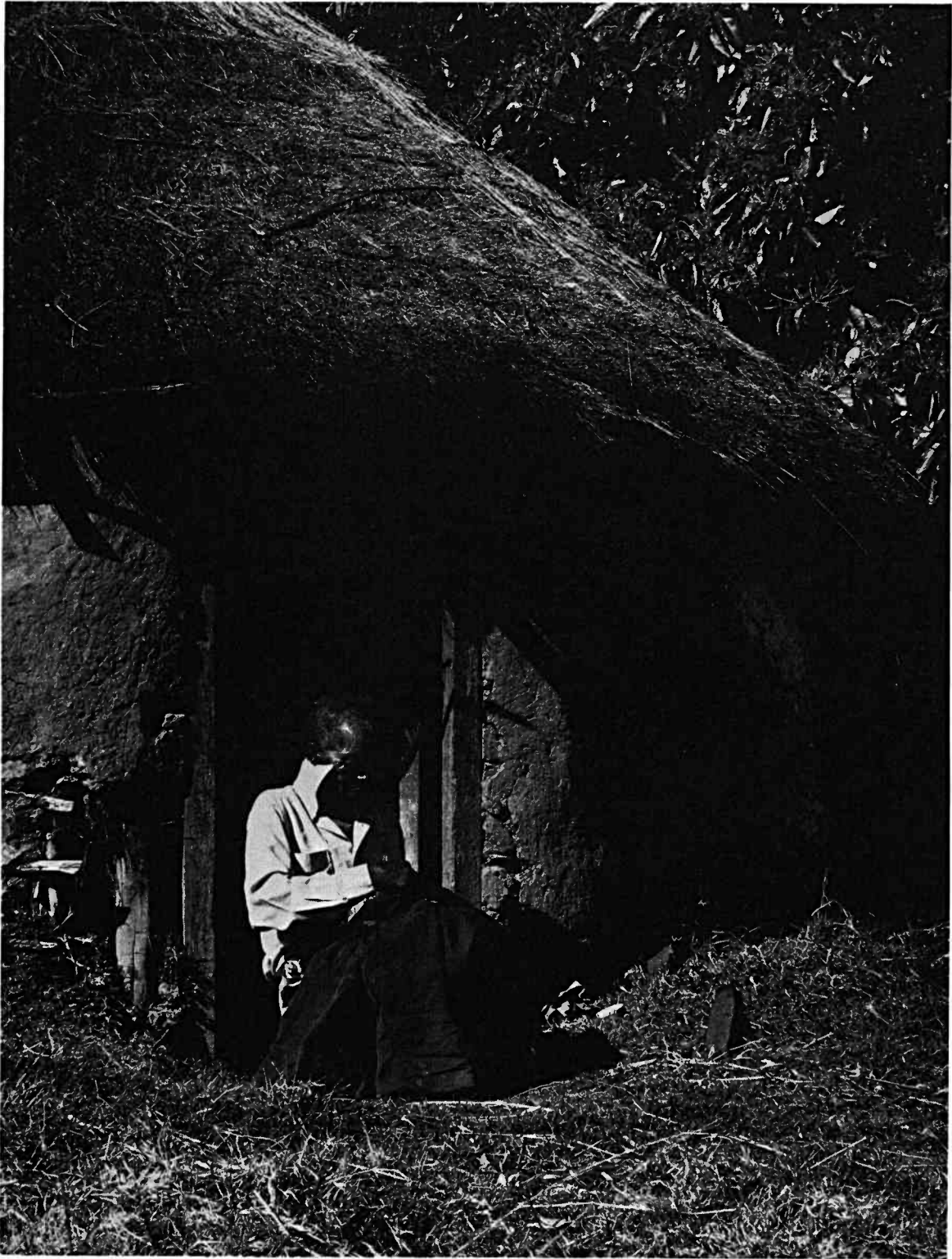
BALL AND SPRING



WAITING



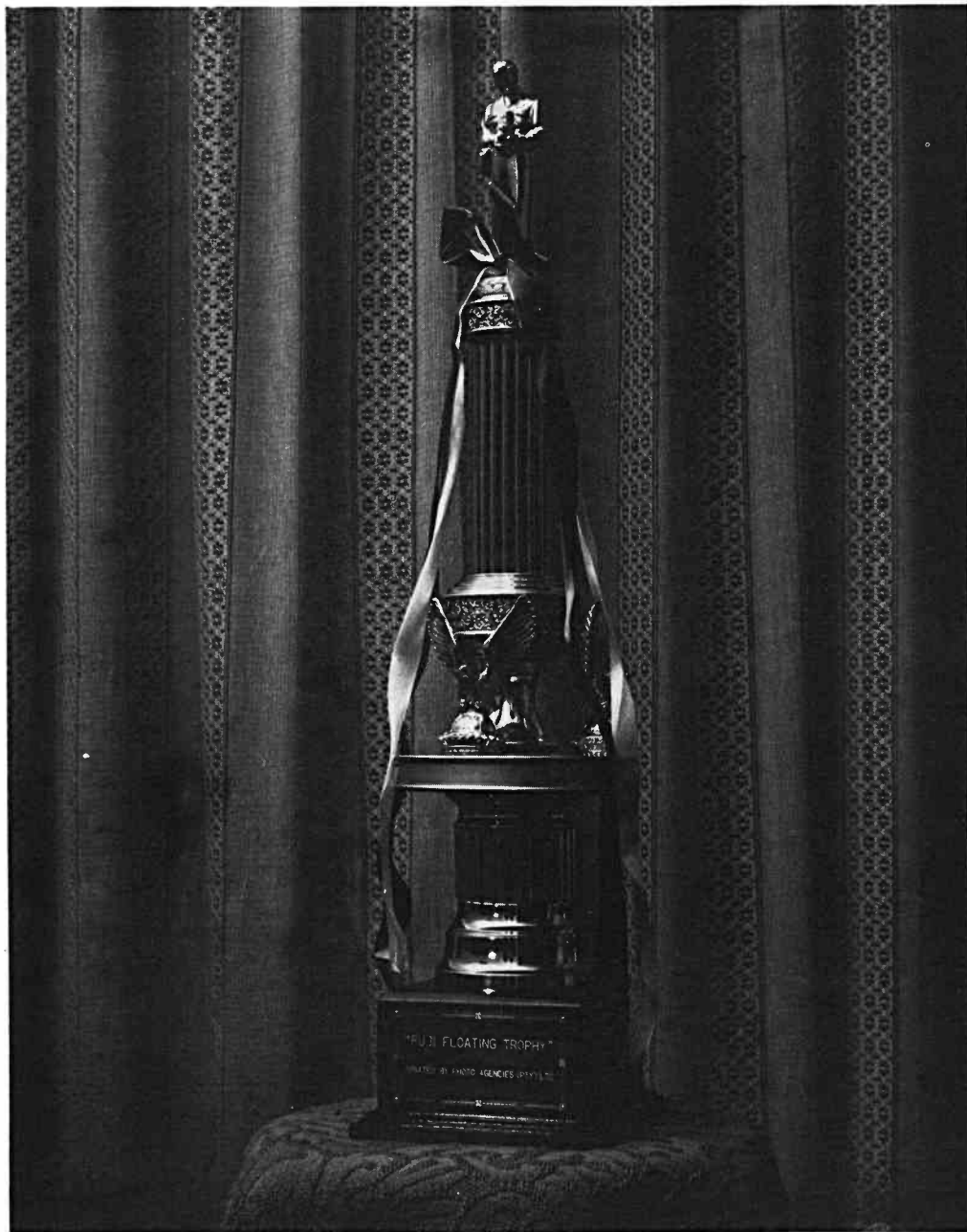
LUCAS



THINKING BIG



FUJI FLOATING TROPHY - Donated by Photo Agencies for the National Inter-Club Knock-out Slide Competition.



of a billiard ball and a spring from a cocktail-making thingummy. (Was he mixing a highball?) These were placed on a black backdrop draped over a table and illuminated by one 500 watt flood some six feet away on the left.

Intending to create the impression of someone watching behind the window two negs were printed together on BN112 to produce "Waiting".

The girl on our cover was produced from an FP4 negative posturised through Kodak line copy film. Pam, Mike's wife is (for those who haven't guessed) P.S.S.A.'s charming secretary.

* * * * *

WHAT PRICE COLOUR ?

Once again, Rand Daily Mail keeps a watchful eye open for photographers. Their report on photo finishing brought us some startling facts. This time prices of colour film come under fire. With the seemingly appalling lack of price standardisation, one can but thank R.D.M. for this excellent service. Faced with the situation they bring to light one can but quip 'What price, control?'

You can be asked to pay as much as 92 per cent more for colour film unless you shop around.

Consumer Mail visited a number of pharmacies, stores and photographic shops in Johannesburg and priced a wide range of colour negative film and colour slide film.

In past months film has steadily shot up in price. Researchers often found two prices operating - a cheaper one on the "old" stock and a more expensive one on new stock.

For example, Kodachrome 25-20 exposure was being sold at both R3,30 and R3,75 at Etkinds Hillbrow - a difference of approximately 10 per cent.

Most photographic shops have an account price and a cash price which is usually between 10-20 per cent cheaper. For the purpose of the survey researchers took only cash prices.

Kodachrome 64-20 exposure, which includes the cost of developing, cost R6 at Ingrams Pharmacy, Rosebank while at Clicks Stores, Pritchard Street,

the same film cost only R3,25 - a staggering difference of 92 per cent, and R3,35 at the Free Film Centre, OK Bazaars - a difference of 80 per cent.

At Maxwell Deitch, Kodacolour II-36 exposure cost R3,75, while the same film cost only R2,75 at Fripps, Jeppe Street - a difference of 36 per cent.

Generally Miltons, Eloff Street, was well stocked and on balance reasonably cheaper than most other photographic shops. Clicks Stores was poorly stocked but the one item found for the money was cheapest in its class.

(for price tabulation see page 17)

* * * * *

...Or so they say

Our editorial last month might by some have been considered a trifle fiery, evangelistic or perhaps bordering on subjects where angels, - and photographers - fear to tread. As so many magazines state however "Opinions expressed are not necessarily those of our sponsors" - or words to that effect. This of course, has equal application to 'Focal Plane'. As a tag line though, a report in the Rand Daily Mail headed "It's Accurate" is completely contradictory. I suppose its a case of 'you pays you're money and takes your choice' - or try and see the film.

"Former Catholic priest, Mr. Cosmas Desmond, yesterday defended the film "Last Grave at Dimbaza" and challenged its critics to point out "falsities".

"I saw the film in London and, apart from three very minor inaccuracies, I found it an accurate reflection of the situation in South Africa" he said."

* * * * *

PROJECTED THOUGHTS

Dave Foster kindly checked out the Yelco LSP510 projector and gave us his findings on this machine.

The Yelco LSP 510 Projector submitted to me for a subjective user report deserves serious consideration as a competitor among the comparatively few magnetic sound projectors for the Super 8mm gauge. It has much to comment - and a few minus points.

	Recordia Sandton	Etkins Hillbrow	Dions Yoeville	Hiltens Orange Grove	J'Burg Station CNA	Free Film Centre OK Bazaars	Chemist : Jan Smuts Airport	Berneisters Eloff St.	Miltens Eloff St.	Ingrams Pharm. Rosebank	Cass Camera Randburg	Fripps Jeppe St.	Maxwell Deitch Market St.
Kodachrome ASA 64 KR 135 - 20p	3,46	3,86	-	3,68	4,08	3,35	-	4,08	3,50	6,00	3,68	-	4,08
Kodachrome ASA 64 KR 135 - 36p	5,10	5,58	4,70	5,40	-	4,85	-	5,99	4,50	4,08	4,66	-	6,00
Kodachrome ASA 25 KM 135 - 20p	3,37	3,30 3,75	-	3,58	3,97	-	3,97	-	3,50	4,08	3,82	-	3,97
Kodachrome ASA 25 KM 135 - 36p	-	5,52	3,90	5,25	-	-	4,92	4,92	4,50	3,36	4,67	5,83	5,83
Kodak HighSpeed EH Ektachrome ASA 160-20..	4,05	3,49	-	3,32	-	-	-	-	2,15	-	3,58	3,68	3,68
Kodak High Speed EH Ektachrome ASA 160-36..	3,12	-	2,50	4,30	-	-	-	-	4,05	4,77	-	4,77	4,77
Kodak Ektachrome EX ASA 64-20	2,62	2,32	-	2,20	-	-	-	-	2,09	-	2,79	3,09	3,09
Kodak Ektachrome EX ASA 64-36	3,45	3,85	-	3,67	-	-	-	-	3,55	3,09	-	-	4,07
Agfa CT 18 ASA 50-20	3,92	3,15	-	2,95	-	3,70	-	4,36	2,95	-	3,93	2,99	4,36
Agfa CT 18 ASA 50-36	-	-	3,70	3,75	-	4,85	-	5,97	4,25	4,79	4,78	4,75	5,94
Agfa CT 21 ASA 100-36	5,57	4,85	3,89	5,58	-	-	-	5,08	4,50	4,79	4,95	-	6,19
Fuji R100 ASA 100-36	-	4,25	3,10	4,17	-	-	-	-	3,45	6,00	-	3,75	-
COLOUR PRINTS													
KodaColour 11 ASA 80 C135 - 20	2,11	2,30	1,60	2,25	-	-	2,49	2,49	2,49	2,49	2,25	1,84	2,49
KodaColour 11 ASA 80 C135-36	3,18	3,46	-	3,38	3,75	-	3,75	3,75	3,25	3,75	3,38	2,75	3,75
Agfa ASA 80 CNS 135-20	2,02	2,12	-	-	-	-	-	-	1,84	2,49	2,25	-	-
Fuji F11 - 36	-	-	2,60	-	-	3,75	-	-	2,75	-	-	-	-

Yelco LSP 510 Projector ... Cont...

Let's take a look at the credit side first

1. The film path is accessible and it is possible to remove a film part-way-through - excellent. (A feature all too rare these days.)
2. The soundhead can be left disengaged to save wear when showing silent films - excellent.
3. As soon as the projector is plugged in, the lamp is on pre-heat to prolong lamp life - a most desirable feature especially with the high price of replacement lamps nowadays. The pre-heat voltage was measured at 1.9v.
4. Light output: As the projector is fitted with one of the Diachroic mirror lamps, one can expect a fairly similar output to other projectors using the same lamp. As the mirror and condenser optics are no longer required for this type of lamp, the only remaining influence on light output is the claw pull-down speed and the effective aperture of the projection lens.

On a measured 3 ft picture width, I obtained a centre screen reading of 21 footcandles. (The use of a 3 ft. picture width enables comparisons with similar tests by 'Movie Maker' magazine.)

Although this is good, it is possible to get better readings on projectors using fast lenses and/or fast pull-down claw movements.

Looking at the way the machine is constructed, I came to the conclusion that the designers have not been content to settle for an average performance, so with this in mind I removed the back cover which is detached quite easily by undoing 4 screws - a good point. I found what I had suspected - the voltage selector had been set to 240v.

It was a simple operation to reconnect this to 220v to suit my local 220v mains. This produced a notable improvement in light output.

The centre screen reading was now 25 footcandles on the same picture width. Using the 12v 100w Diachroic mirror lamp with 1:1.3 projection lens, this is well above average.

3. Optical performance: The lens

is a modest zoom of 15 to 25mm focal length with no noticeable distortion. Chromatic aberration was slight and resolution was good over most of the picture area. Subjectively this lens is not too far short of some of the best and most expensive projection lenses available for amateur equipment.

(The film used for this test was taken on a R1800 camera using Schneider Kreuznach optics).

6. There is very little spill light from the lamphouse and it is even possible to run the projector with the cover removed without too much spill light - a useful feature under certain conditions.

7. The film-path in comparison to some designs is relatively simple and functional. This has the bonus of being kind to one's films as they do not have to do contortions to travel round loops or over soundheads.

8. I was happy to see a standardised use of DIN audio sockets throughout, which are becoming something of a standard in recording equipment.

9. One of the best design features on this machine is the spool spindles. The lug is a spring-loaded retracting design so that spools can be pushed on in any position and then turned to engage the lug - excellent.

10. Also noteworthy is the very fast rewind.

11. The automatic threading works well with more smoothness and reliability than most.

12. An outstanding quality is the quiet running. This is possibly the quietest projector I have had the pleasure of using.

13. Sound performance: Sound reproduction is smooth but lacking somewhat in overall fidelity making due allowance for the limited response of 8 mm stripe. Wow is at an acceptable level but noticeable on sustained musical notes. The sound performance is of course improved at the higher speed of 24 f.p.s.

Recording is AVC only.

Superimposition is possible and works extremely well. The voice or any other recording being superimposed is recorded at full modulation while the pre-recorded background sound

level is continuously variable by means of the superimpose control. This offers considerable flexibility in compiling the soundtrack. Top marks for this versatile feature.

The power rating of 4w into an 8 Ω load proved to be more than adequate for home use on a well modulated soundtrack.

The provision of a line output socket is excellent though this is unfortunately via the projector's volume control. In this mode the internal speaker is not disconnected which means that when the signal is boosted sufficiently to feed an external amplifier for better sound and power one has to put up with the thin rasping sound from the projector's own speaker as well.

14. There is a very large pinch roller and the capstan carries a fair sized flywheel to promote smooth sound transport.

15. A safety lock on the record switch to prevent accidental erasure is a good feature. But fortunately there is a means of overriding this: The ability to switch in and out of the record mode without stopping the projector is outstanding. This provides great scope when recording a complex soundtrack.

16. A useful feature is the built-in speaker which is automatically disconnected when an extension speaker is plugged in - very good.

17. The accessories are comprehensive: They include a suprisingly good microphone (for speech), a gate cleaning brush, a monitor earphone, a soft plastic cover for the projector, patch cords and a film trimmer.

On the debit side:

1. It is a pity the designers have used only a single toothed claw. As this is not a dual guage machine it should have been possible to fit a double claw for better film transport.

2. The lack of manual sound recording control and a V U meter are a handicap to the more advanced worker.

3. The lack of tone controls of any kind for sound correction is an unfortunate omission. However, this

can be overcome if one uses an external amplifier via the line output socket. Also the hum level can become a problem if care is not taken to avoid any possible hum loops.

4. The A V C seems to overmodulate with some programme material when feeding a signal in via the line input thus creating slight distortion.

5. High output from the projector amplifier feeding a good speaker causes more distortion than I would expect. (Not serious at lower volume).

6. The sound quality as already mentioned lacks fidelity on music but is quite adequate for speech.

7. I missed an inching knob to ensure proper film transport before running.

8. It is unfortunate that the sound cannot be run without the lamp on. (A useful feature when compiling a soundtrack to save lamp-life.)

9. The spool capacity is limited to 120m (400 ft). This is not a serious limitation but may cause occasional inconvenience.

10. The cover is awkward to remove and replace and I feel a hinged design would have been more convenient than the 3 pin push-on design.

11. The chassis gets very hot alongside the take-up spool which can't be too good for the film. This is caused by the mains transformer situated on the other side of the panel.

This is not an exhaustive test or comprehensive report, but merely a subjective test noting some of the operational details. As can be seen from the above, the good features far outweigh the shortcomings.

I understand the Yelco 510 projector will be very competitively priced and should give some of the well known makes serious competition. In its class it would most certainly feature on my short list. It has some shortcomings for the serious user especially the lack of manual recording facilities, but many of its competitors also suffer from this limitation. To offset this, it has some extremely good features especially considering its modest price.

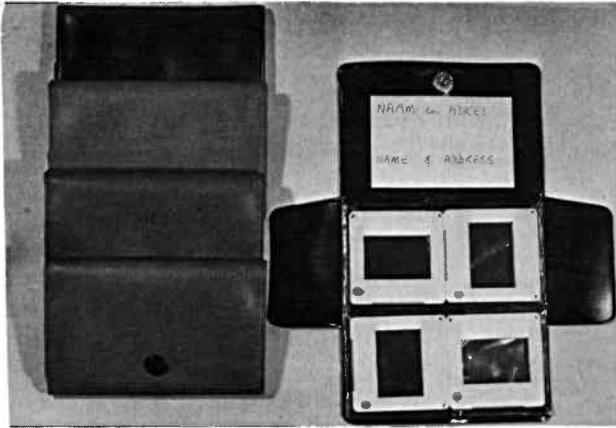
Altogether a well designed and well

made projector with a good overall performance offering well above average versatility.

A projector that is a pleasure to use and one that deserves a large slice of the market.

* * * * *

SP 4



NEW LIBRARIANS

The new librarian for the Tape Recorded Lectures is:

L.E. Lavis
12 Sinclair Road,
Selection Park,
Springs
1560

Telephone 838-1641 (B)
56-8905 (H)

and for the Film Library
of Motion Picture Division:

G. Johnson
16 Nourse Street,
Discovery
Telephone 672-3191 (H)

* * * * *

SHOOT FOR IMPACT

BEGINNER'S NOTES - by Hugh Donaldson

The Record Shot/Impact

Broadly speaking, all pictures are record shots, but not all record

shots are good pictorials, which are what photographic clubs are looking for.

The record shot is a recording without any impact (often beyond the author's control).

The art of photography is to put the message over with impact by the imaginative and planned use of technique, lighting, composition or derivation and even choice of subject matter, simply and without any distractions, i.e. the author has added to the picture - the plus factor we are asking for in the advanced grades.

So now! the camera can be used as a recording device or as an artist's tool.

In educational or scientific applications, the main purpose of a photograph is to demonstrate or record. In such cases, artistry, interpretations and derivations are not needed, nor wanted - imagine studying a text book on T.V. theory illustrated with bas-reliefs or dramatically lit pictures.

Record shots have their purpose. We must have them for sentimental reasons, lectures, books, calendars, slide series and so on. Even though a picture may be very interesting, educational or very difficult or even dangerous to shoot, it could fail as a pictorial. Some pictures are invaluable to their authors, because of emotional or sentimental reasons, but to the general public they mean absolutely nothing.

Grading comments are based on pictorial photography, with the result that even though a picture achieves what the author intended, or can't be improved upon under prevailing conditions, even by a top photographer, the picture still gets penalised. This is very disconcerting to beginners, who want to learn to improve their photography and not necessarily participate in exhibition work. Beginners must now learn the importance of impact on other viewers, aside from themselves and their families.

Remember that, no matter how beautiful (matter of opinion) the scene, the model, the flower, if it is not properly handled it will lose impact.

Thanks to 'COLORAMA' Springs.

* * * * *

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